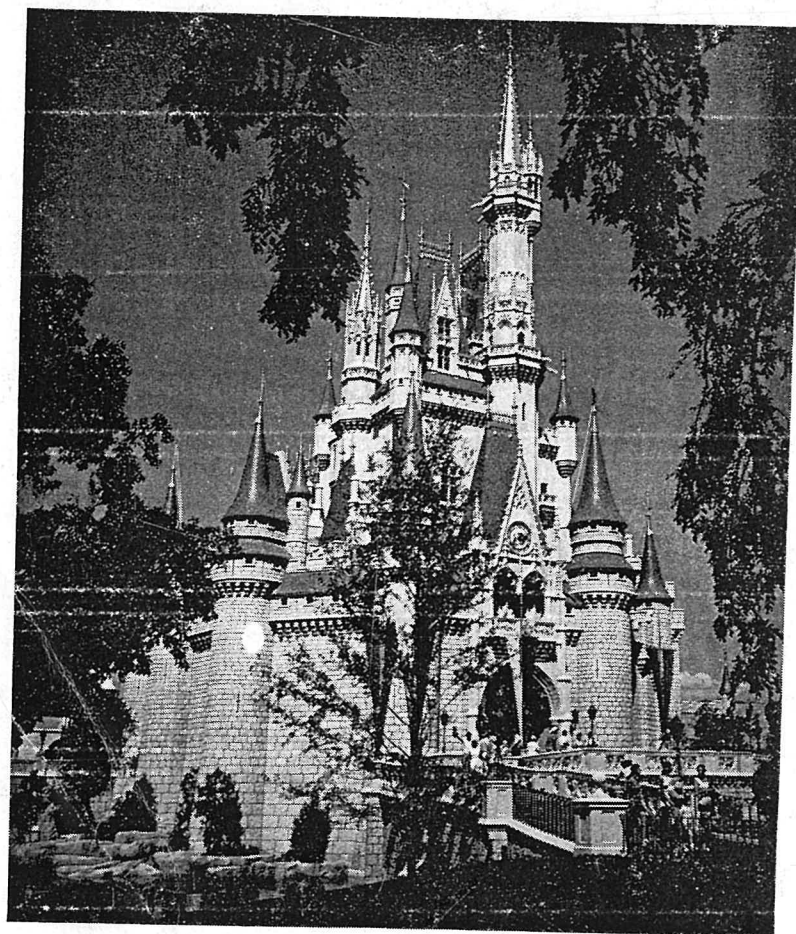


Excursions into Post-Modernity



What for the moment has supplanted modernity, has fashioned for the time being the day after? What occasions this newer than new, more up-to-date than the present? Has history lost its form, charmed now by an impossible novelty, already on the way out?

UNIVERSITY OF SYDNEY

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26 ♦ 29 JULY 1984

POSTMODERNITY

**FUTUR ♦ FALL
EXCURSIONS
INTO
POST-MODERNITY**

POWER RESEARCH LIBRARY

SYDNEY

26-29 JULY 1984

GUEST SPEAKERS

Jean Baudrillard
University of Paris-Nanterre, France

Gayatri Chakravorty Spivak
Wesleyan University, Connecticut, U.S.A.

VENUES

Jamison Street Cabaret Restaurant, City July 26
Women's College, University of Sydney July 27-29
Sydney College of the Arts, Balmain July 27
Bondi Pavilion Theatre, Bondi July 28 & 29
Artspace, Surry Hills July 29

FUTUR*FALL ORGANIZERS

Alan Cholodenko
Ted Colless
Elizabeth Gross
Terry Threadgold

FUTUR*FALL GRATEFULLY ACKNOWLEDGES THE SPONSORSHIP OF

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THE POWER INSTITUTE OF FINE ARTS,
UNIVERSITY OF SYDNEY

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SOCIETY AND CULTURE

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Paul Patton	Paul Foss	George Alexander
John Young	Rex Butler	

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Fast Girls		

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Courtney Kidd	Mark Titmarsh	Mark Mordue
Adrian Martin	Paul Taylor	Ashley Crawford
Jennifer Stott	Heather Grey	John Lethbridge
Michael Mullany	Kate Goodnow	

PROGRAMMETHURSDAY, JULY 26

OPENING NIGHT - "THE EVE OF DISTRACTION"

VENUE - JAMISON STREET CABARET RESTAURANT

- 9.00 p.m. Welcome and Introduction
- * Rolando Caputo - FUTUR*FALL: Where the Sidewalk Ends (Film, 25 mins)
 - *  - A Videotape Programme (25 mins)
 - * Janet Burchill - The Plastic Exploding Inevitable (Film, 20 mins)
 - * John Potts - "Understanding Rhythm/Third Degree Culture" (Slide talk with music, 20 mins)
 - * George Alexander and Kurt Brereton - Sleight of Land (Performance, 15 mins)
 - * Michael Hutak and Ben Crawford - "The Enclosure Acts '84" or ... "Spinout!" (Film, 12 mins)
 - * Cheryl Creatrix - "Taim Bihain Pundaun": Post-Neoism Wrap-down, with Miles Hammond and Stephen Pax. Sound Mix: Scott Pullen (Performance, 10 mins)
 - * Nash Culas - "Hyper-AP."
- midnight on Music and Dancing

FRIDAY, JULY 27

VENUE - WOMEN'S COLLEGE, UNIVERSITY OF SYDNEY

- Continuous installations:
- * Jenny Barwell - "Painted in Blood" (slide show)
 - * John Deeble - "Draped Sculptures"
 - * Toby Zoates - The Thief of Sydney (16 mm film)
 - * Alain Viguiere: Contribution (Friday afternoon only)
- 9.30 a.m. Mz Terry Smith - "Modernism Meets Modernity: Great Combusting Conjunctions!"
Chair: Joan Kerr
- 9.30 a.m. MC James Tulip - "Postmodernism in Australian Poetry"
Chair: Ivor Indyk

Mz = Menzies Room

MC = Main Common Room

10.30 a.m.	Mz	Peter Myers - "Camera Ready: Problems of 'Time Warp' and 'Image Transfer' in the Reconstruction of Early Australian Architecture" Chair: Joan Kerr
10.30 a.m.	MC	Paul Carter - "An Extensive Enclosure" Chair: Ivor Indyk
11.30 a.m.		Morning Tea
12 noon	Mz	John Young - "Mourning in Ecstasy" Chair: Joan Kerr
12 noon	MC	Graham Forsyth - "The Postmodern Dilemma: Code or Reality - What's the Difference?" Chair: Ivor Indyk
1.00 p.m.		Lunch
2.00 p.m.	Mz	Andrew Preston - "Let's Call the Whole Thing Off" Chair: Ted Colless
2.00 p.m.	MC	Peter Hutchings - "Hard-Boiled Hegel - The Story of the Body" Chair: Catriona Moore
3.00 p.m.	Mz	Mick Carter - "The Mechanic and the Mutant" Chair: Ted Colless
3.00 p.m.	MC	Anna Munster - "Playing with a Different Sex: Between the Covers of Irigaray and Gallop" Chair: Terry Threadgold
4.00 p.m.		Afternoon Tea
4.30 p.m.	Mz	David Chesworth - "Stories of Imitation and Corruption" Chair: Ted Colless
4.30 p.m.	MC	Elizabeth Gross - "Language and the Limits of the Body: Kristeva and Abjection" Chair: Terry Threadgold
5.30 p.m.	Mz	Julian Pefanis - "Wither History?" Chair: Ted Colless

CONFERENCE DINNER - 7.00 p.m. (venue to be announced)

EVENING - 8.30 p.m. - 2.00 a.m.

VENUE - SYDNEY COLLEGE OF THE ARTS - *Paddington*

- * Lesley Stern and Bill Hughes - "Beyond the Grave: The Canine Tomb-stone - Monuments to Mateship" (Talk with film, 40 mins)
- * Ross Harley - "Looking for a Sound Image" (Slide talk with music, 30 mins)

- * Fashion Parade by Design Students from Sydney College of the Arts:
 Andrew Dunshea
 William Mak
 Suska
 (30 mins)

- * Robert Pearce, Kate Durham and Jules Taylor - "Style" (40 mins)

- * The Super 8 Film Group - Super 8 Programme
 1. Untitled 1984 by Steve Cummins 7 mins
 2. Saving Day Light by Virginia Hilyard 9 mins
 3. Toss a Bone to the Dog in Yourself by Anthony Foot 4 mins
 4. In Grateful Memoirs by Gabrielle Finnane, Jennifer McAmley and Janet Burchill 10 mins
- * David Chesworth - White Trash (Performance, 40 mins)

SATURDAY, JULY 28

VENUE - WOMEN'S COLLEGE, UNIVERSITY OF SYDNEY

- | | | |
|---------------------------|----|--|
| 9.00 a.m. | Mz | David Wills - "Post(e)s"
Chair: Paul Patton |
| 10.00 a.m. | | Morning Tea |
| 10.30 - 12.30 p.m. | | Introduction: Kay Schaffer |
| <u>Footbridge Theatre</u> | | Guest Speaker:
<u>Gayatri Chakravorty Spivak</u> - "The Production of 'Post-modernism': Rei Kawakubo's Minimalist Aesthetics" * |
| 1.00 p.m. | | Lunch |
| 2.00 p.m. | Mz | Paul Patton - "Deleuze and the Ethics of Postmodernity"
Chair: Paul Crittenden |
| 2.00 p.m. | MC | Rex Butler - "Buying Time"
Chair: Don Anderson |
| 3.00 p.m. | Mz | Paul Foss - "Roman Scandals - The Fall of the Simulacrum"
Chair: Paul Crittenden |
| 3.00 p.m. | MC | Nicholas Zurbrugg - "Post-Modernity, Metaphor Manqué, and the Myth of the Trans-Avant-Garde"
Chair: Don Anderson |
| 4.00 p.m. | | Afternoon Tea |
| 4.30 - 6.30 p.m. | | Introduction: Maria Shevtsova |
| <u>Footbridge Theatre</u> | | Guest Speaker:
<u>Jean Baudrillard</u> - "The Year 2000 Will Not Take Place" |

EVENING - 8.30 p.m. - 2.00 a.m.

VENUE - BONDI PAVILION THEATRE

- * Colin Hood - Act without words III (Performance, 15 mins)
- *  - A Videotape Programme (30 mins)
- * Pamela Brown, Elizabeth Drake and Amanda Stewart - "And That is Very Interesting" (Performance, 40 mins)
- * Grotesquis Monkey Choir - "You Don't Realise You've Forgotten The Most Important Thing Until A Minute Before the Train Leaves" (Performance, 20 mins)
- * Kate Richards - Star Dust Suva (Videotape, 25 mins)
- * Nad Viguiier - Malady of Death, a text of Marguerite Duras (90 mins). Lighting Designer: Michel Bongiovani.

SUNDAY, JULY 29

VENUE - BONDI PAVILION THEATRE - 10.00 a.m. - 1.30 p.m.

REPEAT OF SATURDAY NIGHT PROGRAMME

VENUE - WOMEN'S COLLEGE, UNIVERSITY OF SYDNEY

9.30 a.m.	Mz	Philip Brophy - "Humour/Perversity/And Other Shit" Chair: Mick Carter
9.30 a.m.	MC	Frazer Ward - "The Last Words of Dutch Schultz" Chair: Elizabeth Gross
10.30 a.m.	Mz	Adrian Martin and Gerard Hayes - "The Eighties (If We Took a Holiday)" Chair: Mick Carter
10.30 a.m.	MC	Caroline Jones - "Blanchot and Writing" Chair: Elizabeth Gross
11.30 a.m.		Morning Tea
12 noon	Mz	Philip Brophy and Adrian Martin - "No Comment on Five Images" Chair: Mick Carter
12 noon	MC	Tony Thwaites - "Miracles: Hot Air and Histories of the Improbable" Chair: Elizabeth Gross

1.00 p.m.		Lunch
2.00 p.m.	Mz	George Alexander - "Neo-Hoodoo, the Signifying Monkey and Post-Modernism" Chair: Ted Colless
2.00 p.m.	MC	Helen Macallan - "Without the Frame a Different Picture" Chair: Alan Cholodenko
3.00 p.m.	Mz	Rachel McKay - "The Bio-politics of Fashion and the Seduction of the Transvestite" Chair: Ted Colless
3.00 p.m.	MC	Noel Sanders - "Aural Sex - <u>Perfect Match</u> and <u>Midnight Matchmakers</u> " Chair: Alan Cholodenko
4.00 - 6.00 p.m.		Discussion

EVENING - 8.30 p.m. on

VENUE - ARTSPACE

Wrap-up Party

"ABSTRACTS"THURSDAY, JULY 26

OPENING NIGHT - "THE EVE OF DISTRACTION"

VENUE - JAMISON STREET CABARET RESTAURANT

9.00 p.m.

*

Rolando Caputo - FUTUR*FALL: Where the Sidewalk Ends (Film, 25 mins)

*

→↑↔ - A Videotape Programme (25 mins)

*

Janet Burchill - The Plastic Exploding Inevitable (Film, 20 mins)

*

John Potts - "Understanding Rhythm/Third Degree Culture" (Slide talk with music, 20 mins)

A slide/tape piece which will deal with the process of re-appropriating the appropriated, particularly in the context of certain musical forms, but generally in the field of embracing the second degree order without flinching and then moving on: giving culture the third degree.

*

George Alexander and Kurt Brereton - Sleight of Land (Performance, 15 mins)

Our title plays with geo-strategies and sleight of hand. Its principal tropes are misdirection and simulation; its context national, cultural and electronic space. In format we are the operators of a Touring Company's Magic Show. We do a rap, we do a few tricks (Ubi dolor, ibi prestidigitus), grind a few axes, throw a few knives, thump a few tubs, peddle A Traveller's Guide to Self-Defence Semiotics like a bald man selling hair-restorer, and espouse Boomerang-Theory, which is a belief that the world moves by inversion and paradox, so keep a Ned Kelly steel helmet handy.

*

Michael Hutak and Ben Crawford - "The Enclosure Acts '84" or ... "Spinout!" (Film, 12 mins)

*

Cheryl Creatrix - "Taim Bihain Pundaun": Post-Neoism Wrap-down, with Miles Hammond and Stephen Pax. Sound Mix: Scott Pullen (Performance, 10 mins)

* Nash Culas - "Hyper-AP."

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FRIDAY, JULY 27

VENUE - WOMEN'S COLLEGE, UNIVERSITY OF SYDNEY

Continuous installations:

- * Jenny Barwell - "Painted in Blood" (slide show)
- * John Deeble - "Draped Sculptures"
- * Toby Zoates - "The Thief of Sydney (16mm film)
- * Alain Viguiere: Contribution (Friday afternoon only)

- 9.30 a.m. Mz Terry Smith - "Modernism Meets Modernity:
Great Combusting Conjunctions!"
From the domain of invention at the Ford Motor Co., Detroit, 1914, to the domain of dreams at the New York World's Fair 1939/40, which passages create the imagery of modernity essential to the new Corporation State? How was the modernist avant-garde put to work by these regimes? What is so different about the 'Post-Modernist' present?
- 9.30 a.m. MC James Tulip - "Postmodernism in Australian Poetry"
The "Generation of '68" has presented itself in a number of anthologies in the past fifteen years which need to be analysed. Poets such as John Tranter, Kris Hemensley and John Forbes are among those whose work marks a distinct change in the tradition of Australian verse. Their books and magazines will provide a focus for the paper.
- 10.30 a.m. Mz Peter Myers - "Camera Ready: Problems of 'Time Warp' and 'Image Transfer' in the Reconstruction of Early Australian Architecture"
An illustrated lecture which will investigate the issue of "history" insofar as post-modernist architecture requires a construction of history not always consistent with reductive scholarship.
- 10.30 a.m. MC Paul Carter - "An Extensive Enclosure"
The act of settlement means conceptualising space as place. It means distinguishing. It means naming. The first axe blows restate a prior occupation by other, rhetorical means. Settlement is a linguistic act.

The spatiality of language has implications for a re-reading of Australian history and, more broadly, for our understanding of the nature of "home".

Mz = Menzies Room

MC = Main Common Room

These wider implications emerge particularly clearly when we reflect on the nature of enclosure. Enclosure is characteristic of the act of settlement. Enclosure is also a linguistic device.

"An Extensive Enclosure" describes forms of linguistic enclosure in settler literature (diaries and letters) and argues for their corollary in the physical shape of settlement.

12 noon

Mz

John Young - "Mourning in Ecstasy"

What strategies are at work within the arena of painting in the post-modern condition? Three short papers will be given together with slides.

1. The first paper begins with a typology of art strategies operative prior to the era of hyperreality. The advent of post-modernism saw initially the Warholian strategy of hyperconformism derivations of which will be introduced (Salle, Balthus, Klossowski). The mistaken conflation of relativism and pluralism and the concept of incommensurability of language games in art will also be traversed.
2. The second paper appeals for a re-assessment of the works of Yves Klein on the basis of the acceleration of images in the duplication process and their vitalization or decay.
3. The alternate way of looking at the antipodean condition (as opposed to locality) is one of global maximal entropy. The 'echo' effect of information dissemination has lead some contemporary Australian artists to work from this remote point of the world as a distinct conceptual advantage. To quote one particular artist, "It is not the condition of 'anything goes', but 'everything goes'." Several 'antipodes' will be discussed in this context.

12 noon

MC

Graham Forsyth - "The Postmodern Dilemma:
Code or Reality - What's the Difference?"

Baudrillard and Lyotard, amongst others, have claimed that we live in an era characterised by a crisis of cultural authority following the end of the consensus and 'grands recits' that have governed and defined our discourse. The paper will argue that these claims can be understood as dealing with a breakdown in the validity of the whole post-Kantian tradition of understanding the possibility of speech and sense in terms of forms, frames and structures. Thus Baudrillard replaces the categories of Reference, Truth and Emancipation with communication governed by a pluralism so complete that it is equivalence,

implosion, complete interchangeability and thus without sense or reference. For Lyotard there are only myriads of fragmented language games without any valid form of comparison or interaction in the absence of an authoritative or master discourse. It will be argued that the essential issues are those of pluralism, relativism and incommensurability which follow from the supposed end to the conditions that allowed sense, coherence and access and impact on a real world. Yet there has been a fundamental misunderstanding of these concepts both in those who respond by calling for a return to tradition and those who would celebrate an end to truth, sense and history. This misunderstanding lies in the notion of reference or the relation of code and reality that underlies much postmodernism. The paper will explore this relation.

2.00 p.m.

Mz

Andrew Preston - "Let's Call the Whole Thing Off"

Without radical, without modern, without avant garde, without original, without subject - without difference. Many of us 'go without' these days, suspiciously warding off any possibly positive 'alternative' values. Alternative to what? is the point, as there are always at least two sides to every story. But just as dangerous a position as cock-sure leftism and naive expressionism is the tendency to buy out of an historical understanding of 'the state of things', to defer the need to know about what's going on. Historical understanding doesn't mean 'grasping' reality or 'discovering' truth - it could simply be a good idea, a starting point. A lack of it soon produces forgetfulness, and eventually staidness; a denial of our need for room to move, to make new moves.

This paper will look at the state of play in the increasingly blurred worlds of art and popular culture, and the conditions under which an intellectual might make a positive attachment to either. It will discuss the various strands of thought relating to the notion of post-modernism, as distinct from modernism.

2.00 p.m.

MC

Peter Hutchings - "Hard-Boiled Hegel - The Story of the Body"

An essay into the being/becoming of the body in relation to the "post-modernity" of Bataille and the recent fitness and bodybuilding craze. This essay will also consider this being/becoming in terms of its politics and erotics.

- 3.00 p.m. Mz Mick Carter - "The Mechanic and the Mutant"
 This paper will attempt to look at the utopian mode in the realm of objects, specifically that of utopian dress. It will try and delineate two imaginary orders that have been regularly twinned in the 20th century, namely the mechanic and the mutant. I hope to show how and why these two vestimentary orders have fed off one another in the areas of politics, science fiction and everyday fashion. Finally, I want to examine the disintegration of the utopian impulse in costume and spell out some of the general implications of entering an epoch where objects have given up hope.
- 3.00 p.m. MC Anna Munster - "Playing with a Different Sex: Between the Covers of Irigaray and Gallop"
 Much recent debate in feminist theory has revolved around the questions of a politics of difference and one of equality or sameness. This paper will attempt to explore some contemporary conceptions of sexual difference via the texts of Luce Irigaray and her critic, Jane Gallop.
- 4.30 p.m. Mz David Chesworth - "Stories of Imitation and Corruption"
 A discussion of Melbourne New Music between 1978 and 1982 with particular emphasis on music from the Clifton Hill Community Music Centre and Essendon Airport.
- 4.30 p.m. MC Elizabeth Gross - "Language and the Limits of the Body: Kristeva and Abjection"
 A discussion of the first part of Julia Kristeva's text The Powers of Horror: An Essay on Abjection, on the role of disgust, abjection and bodily wastes in the acquisition of language.
- 5.30 p.m. Mz Julian Pefanis - "Wither History?"
 The great historical machine lurches, groans and grinds to a halt in the Sands of Time. Powerless to conquer this final frontier, or to fulfil its mission of delivering society to its colonized regions, the beached behemoth is a disquieting spectacle. It is a scandal: unable to progress against the force of its own inertia or to stem the flow of the irritant medium - immobilizing this or that fantastic mechanism - the great machine responds by reprogramming the co-ordinates of its destination -

henceforth nowhere - and recommitting its subjects to the project of reproduction and system maintenance: damage control. At the end of history we are all mechanics tending the auto-teleologic machine.

Was the great machine ever all it was cranked up to be? The pre-condition of historical society was the suppression of the archaic. The very possibility of its existence rested on the suppression of the "non-historical". Lyotard's idea of "fantastic archeology" reveals the non-historical in Bataille's "transgressive", Foucault's "silent", Deleuze's "schizo" and Baudrillard's "dead" (and much else besides ...). At the end of history the transgressive laughs, the mad walk free, the silent speak and the dead live ...

EVENING - 8.30 p.m. - 2.00 a.m.

VENUE - SYDNEY COLLEGE OF THE ARTS

- * Lesley Stern and Bill Hughes - "Beyond the Grave: The Canine Tomb-stone - Monuments to Mateship" (Talk with film, 40 mins)

Where do Australians go when they die? Between the Gold Coast and the Deep Blue Sea lies a cemetery. The tombstones there tell tales. "Beyond the Grave" is a superficial excavation, a scanning of epitaphs. It tells a story of mateship and anthropomorphism.

- * Ross Harley - "Looking for a Sound Image" (Slide talk with music, 30 mins)

- * Fashion Parade by Design Students from Sydney College of the Arts:

Andrew Dunshea
William Mak
Suska

(30 mins)

- * Robert Pearce, Kate Durham and Jules Taylor - "Style" (40 mins)

The Fashion Design Council of Australia aims at promoting a higher fashion and style awareness through its support of young, emerging and

independent fashion designers and artists wishing to work in fashion-related areas. Robert Pearce, Kate Durham and Jules Taylor, three of the four founding members of the FDC, present "Fashion Expressionism" -

videos,
slides,
audios

and the "style-signal or secret" questionnaire - 101 questions about fashion and style. Are you -

high?
low?
non?
counter?

*

The Super 8 Film Group - Super 8 Programme

1. Untitled 1984 by Steve Cummins 7 mins
Flesh and matter divided into units of light and rhythm.
2. Saving Day Light by Virginia Hilyard 9 mins
The time it takes to climb a mountain, walk a highway, swim an ocean - while a bloody battle is waged on one's own belly.
3. Toss a Bone to the Dog in Yourself by Anthony Foot 4 mins
Inevitably, he will destroy himself before anybody else. Inevitably, he has destroyed himself before anybody else.
4. In Grateful Memoirs by Gabrielle Finnane, Jennifer McAmley and Janet Burchill 10 mins
Small gauge, big chill.

*

David Chesworth - White Trash (Performance, 40 mins)

SATURDAY, JULY 28

VENUE - WOMEN'S COLLEGE, UNIVERSITY OF SYDNEY

9.00 a.m. Mz David Wills - "Post(e)(s)"

10.30 - 12.30 p.m.
Footbridge Theatre

Guest Speaker:
Gayatri Chakravorty Spivak - "The Production
of 'Post-modernism': Rei Kawakubo's Minimalist
Aesthetics"

2.00 p.m. Mz

Paul Patton - "Deleuze and the Ethics of
Postmodernity"

Post-modernity in philosophy may be defined by the realisation that there is no stable ground of truth, no universal framework for evaluation. The task is then to show how moral and other forms of judgement are still possible amidst an irreducible plurality of perspectives which threatens to engulf us in indifference. Some, like Alasdair MacIntyre in his After Virtue, propose a return to pre-modern conceptions of virtue, subjectivity and the appropriate forms of human life. Others, like Nietzsche's prophet, preach only despair: "Everything is empty, everything is one, everything is past" (Z,II, The Prophet).

Deleuze and Guattari, in Mille Plateaux, propose a positive response. Not another discourse on post-modernity but one which responds to its theoretical conditions. Through the invention of objects like the body without organs, or the nomadic war-machine, and the characterisation of processes like deterritorialisation, or the line of flight, they provide means for discrimination among formations of desire, language, music or the social. Since it affirms certain values, theirs is a conceptual apparatus which also functions as an ethics. They demonstrate the possibility of a constructive and affirmative practice of thought, one which encourages the invention of new possibilities for life.

2.00 p.m. MC

Rex Butler - "Buying Time"

"That stroke of genius on the part of Christianity: God himself sacrifices himself for the guilt of mankind, God himself makes payment to himself, God as the only being who can redeem man from what has become unredeemable for man

Mz = Menzies Room
MC = Main Common Room

himself - the creditor sacrifices himself for his debtor, out of Love (can one credit that?), out of Love for his debtor!"

- Nietzsche, On the Genealogy of Morals

The current International Debt Crisis and the prevailing nuclear logic of deterrence are profoundly linked:

1. Both go beyond all ideologies
2. Both are by definition interminable
3. Both are 'safe' as long as the stakes are continually raised (Mutually Assured Destruction, more and more money is lent to pay back loans already raised).

What is the 'interest' levied in such a situation (Is ideology the form such interest would take)? Where is the debt, and to whom is it owed? How does this situation fit in with any current account of the economy, based on either exchange or use value?

In fact, both ideology and the economy (and philosophy) can only exist in the shadow of this unredeemable debt, this state of immanent and permanent crisis.

In effect, we are trying to buy time. 2 equations to bear in mind:

1. The Debt Bomb = The Bomb
2. Time = Money.

3.00 p.m.

Mz

Paul Foss - "Roman Scandals - The Fall of the Simulacrum"

Several "historical", but no less prospective scenes by which the pure gratuity of carnal exchanges, that is to say the circus of the body at the heart of pagan rituals and images can be revealed in continuing conflict with cultural and imperial forms of theatricality ... Augustine and Varro, Christianity and Late Roman decadence ... Lyotard, Klossowski and the mythic revival of theologia theatrica. The future of the simulacrum, with regard to the experience of "liberation" and its fall.

3.00 p.m.

MC

Nicholas Zurbrugg - "Post-Modernity, Metaphor Manqué, and the Myth of the Trans-Avant-Garde"

This paper will offer a critique of the theory of the Trans-Avant-Garde, giving particular reference to those contemporary works and writings which for various reasons offer alternatives to metaphorical

coherence, and which exemplify one of the prevailing tendencies in Post-Modern culture.

This paper therefore falls into two sections. Firstly it examines the concept of the Trans-Avant-Garde, along with the concomitant notion that the Trans-Avant-Garde almost exclusively explores new wide-ranging fields of unusually subjective connotation. It suggests that this function is not exclusive to the Trans-Avant-Garde, and identifies ways in which the writings of contemporaries like Roland Barthes, and the works of the so-called traditional, 'Darwinian' Avant-Garde, also perform analogous functions.

Secondly, it argues that Post-Modern Theorists like Barthes, Avant-Garde Post-Moderns, and Trans-Avant-Garde Post-Moderns, all tend to place emphasis upon modes of perception which transcend mere metaphorical coherence. These are discussed in terms of the failed metaphor, or the metaphor manqué.

In sum, this paper attempts to show the way in which an emphasis upon wide-ranging modes of post-metaphorical subjective expression simultaneously inform Post-Modern criticism, Trans-Avant-Garde creativity, and the most recent experiments of Avant-Garde creativity.

4.30 - 6.30 p.m.
Footbridge Theatre

Guest Speaker:
Jean Baudrillard - "The Year 2000 Will Not Take Place"

EVENING - 8.30 p.m. - 2.00 a.m.

VENUE - BONDI PAVILION THEATRE

*

Colin Hood - Act without words III (Performance, 15 mins)

Act without words III represents the primary repetition of the most serious deprivation ... The dawning inseparability of masterful acts and experimental anxiety.

Act without words III restages the folly of psycho-sexual aestheticism. Behind every scene of a child's biting the breast that feeds it stands "he" who wields a big stick and the gift of a paint brush.

Act without words III presents the irony of mixing formal attributes in the processes of image-making and the narrative enclosures of Winckelmann, Spillane

and the popular press; where savage metaphors and the proscenium's sorcery wash and intermingle in the spirit of profound ambivalence.

Players Author: Rodney Clark
 Mime: Geoff Aldridge
 Pianist: Max Staples

Props Alan Simpson

Production Anne Macdonald and Alex Smythe
and staging for Tacit Theatre

Photography Anne Zahalka

* ↗↑↖ - A Videotape Programme (30 mins)

* Pamela Brown, Elizabeth Drake and Amanda
 Stewart - "And That is Very Interesting"
"And That is Very Interesting" is a 40 minute
 performance of sound poetry, music, sound, reading
 and writing.

I'm sitting here. I can hear Gary Wright on the
 tape recorder and the sounds of the fire. I can
 hear the sound of my voice. I know you are sitting
 there. I am aware of all these things and can still
 talk to you. Are you listening?

Who knows when a truck will drive past?

I am walking down the street and I hear a dog barking
 and that is very interesting.

I was going to say 'the lamb is cooking' but that
 is too domestic, and that is very interesting.

Pamela Brown is known as a poet, is actually a
 writer and is interested in most things.

Elizabeth Drake is a pianist-composer and has
 worked in theatre, film and classical music.

They share a house on the flight path in Petersham.

Absent, war remains. The days rationed in threat.
 Voices crackle over the wireless, "It happened
 it was and then it was." Like a likeness. Energy
 is matter. Ownership is exchange. But Australia's
 Australia. Lucky, sunburnt, kangaroo, koala, wombat.
 Young, possible, Sydney Tower, K Mart, satellite.
 Sign, memory, heat, return. It is it is and it's it.

Amanda Stewart is a poet who works in radio and
 lives in Sydney.

Amanda, Elizabeth and Pamela performed on the same programme during the Adelaide Festival, 1984. "And That is Very Interesting" combines their work.

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Grotesquis Monkey Choir - "You Don't Realise You've Forgotten The Most Important Thing Until A Minute Before the Train Leaves"
(Performance, 20 mins)

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Kate Richards - Star Dust Suva (Videotape, 25 mins)
Star Dust Suva is a mix 'n match polyphonic document of European relations, flows and exchanges within South East Asia and the South Pacific.

"To the Aryan ... apparently belong the destinies of the future. The races whose institutions and inventions are despotism, fetishism, and cannibalism - the races who rest content in ... placid sensuality and unprogressive decrepitude can hardly hope to contend permanently in the great struggle for existence with the noblest division of the human species."

Clergyman Frederick Farrar.
Queensland 1867.

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Nad Viguier - Malady of Death, a text of Marguerite Duras (90 mins). Lighting Designer: Michel Bongiovani.

Malady of Death is a text of Marguerite Duras published in 1982. Duras authorized Nad Viguier to translate it into English and to present it in Sydney in the context of Futur*Fall: Excursions into Post-Modernity.

SUNDAY, JULY 29

VENUE - BONDI PAVILION THEATRE - 10.00 a.m. - 1.30 p.m.

REPEAT OF SATURDAY NIGHT PROGRAMME

VENUE - WOMEN'S COLLEGE, UNIVERSITY OF SYDNEY

9.30 a.m. Mz Philip Brophy - "Humour/Perversity/And Other Shit"

"Don't be fooled by the title - because it means exactly what it says. What is seriously being questioned is how can a sense of humour survive and thrive in a critical discourse? The answer lies in a place somewhere between our personal neuroses and our cultural theories; a funhouse that fully lives up to the ambiguity of the description 'terrific'. Let the watertight argument sink with the weight of its sobriety. I'm on my way to Pleasure Island, contemplating my donkey ears."

9.30 a.m. MC

Frazer Ward - "The Last Words of Dutch Schultz"

The dying gangster's 24-hour 2000 word death rattle, recorded by the Police Stenographer (who so closely resembles Big Bill Burroughs) and set down as a fiction in the form of a film script. The page is divided down the centre, one side the action track, the other the sound, and broken by production stills (Dutch Schultz' death's head, the Police Stenographer's shadow, 1920s New York streets), but it is waiting not to be filmed but read. How does one read it (or, perhaps, how is a subject engendered about it)?

This question is the starting point for an examination of Kristeva's notion of "chora" and a Lacanian view of the relation between signifier and signified.

10.30 a.m. Mz

Adrian Martin and Gerard Hayes - "The Eighties (If We Took a Holiday)"

Everyone is in search of the eighties, tracking down a sign of the times. Characterisations, labels, diagnoses abound - speculations from all quarters. The book of the seventies is closed - summaries as to what happened there, what it stood for, major tendencies, historical advances - and bets are taken on a going definition of the spirit and significance of the present. Different stories and definitions of this present are circulated - on the one hand,

Mz = Menzies Room

MC = Main Common Room

the eighties as wholesale regression, sell-out, return to conservatism, terminal amnesia, aestheticism - and on the other hand, the eighties as rebirth, revival, a second chance, flowering of difference and multiplicity, rediscovery of pleasure and heart. We have our own version of the story of the eighties to tell, launched from the scribbling pad of a diverse set of observations, spoken out of the experience of subtle and unsubtle changes that have registered upon us. We are stranded and jaded in the middle of a dozen crossovers: from sweet white pop to dance mania soul, from collectivity to subjectivity, from materialism to romanticism, from disco to breakdance, from irony to authenticity, from amateurism to professionalism, from avant-garde to pop culture. In search of the eighties, like everyone, with an eye and an ear out for the anthem, the flag, the pose, the look, the mood of our time, like it was the only game in town, a game in which each of us makes a stand. Each of us presumes to know which way the wind is blowing. In this paper, we will attempt both to hurl ourselves into this ceaseless tornado of speculation over the character of the present, and also to gaze, from another vantage point, at this game in which we are caught, which defines us, and through which we are obligated to define ourselves.

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| 10.30 a.m. | MC | <p>Caroline Jones - "Blanchot and Writing"</p> <p>Blanchot's writing returns incessantly to the question of what is literature: what is "art"? what is involved in writing? This constant enquiry is affirmed in a multiplicity of texts, which will be discussed in the light of some contemporary French theory.</p> |
| 12 noon | Mz | <p>Philip Brophy and Adrian Martin - "No Comment on Five Images"</p> <p>"Precisely how does one articulate the inability to speak? Certainly not with the greatest of ease. But the pen of Martin & Brophy knows no fear. Join them with their frustrations as they try to define the specificity of Images by neither slumming it with pet-dogmas nor spinning off into interior monologue poetry. Join them on their cute Don Quixote journey as they try to even <u>find</u> five images that they can't talk about. This I <u>got</u> to see."</p> |
| 12 noon | MC | <p>Tony Thwaites - "Miracles: Hot Air and Histories of the Improbable"</p> <p>From thermodynamics and the politics of gas to cybernetics and post-political paranoia; from a</p> |

real to a hyper-, and from the modern to the late post(-): surrounded by miracle. Not only does the highly improbable occur, it reproduces itself indefinitely.

2.00 p.m. Mz George Alexander - "Neo-Hoodoo, the Signifying Monkey and Post-Modernism"

2.00 p.m. MC Helen Macallan - "Without the Frame a Different Picture"

The gap between film theory/rhetoric and film practice as a space for investigation. Reference will be made to the films of Antonioni, Godard and Straub/Huillet.

3.00 p.m. Mz Rachel McKay - "The Bio-politics of Fashion and the Seduction of the Transvestite"

The judeo-christian tradition collapses the notion of beauty, sexuality, evil and seduction in unique, disreputable, polysemic category of which women become the representatives.

This is made visible in our attitudes toward the body and body adornment, and can be found even in the sociological analyses of fashion.

Thus males' relationships to their bodies revolve around the notions of strength and physical mastery/skills and male clothing is said to express Utility and Hierarchy Principles. While females' relationships to their bodies are dominated by the ideas of beauty and sexual allurement and their clothes are said to express a Seduction Principle.

Our society encourages an objectivation of the body as capital-sex, capital-status which leads to its objectification as privileged fetishistic object of consumption.

In view of our traditional concepts of male and female bodies, one can see that the modern investment of the body as capital and fetish leads to what seems a 'para-feminine' strategy of its 'mise-en-valeur'.

Modern society's constant solicitation of desire, its confusion of pleasure and play, its legitimation of an ever widening range of individual 'potentialities' to 'develop' (the imperatives of the late capitalist system), makes it what J. Baudrillard calls a society of 'seduction par les simulacres' and transcends old dichotomies (real/appearances, truth/ideology, freedom/oppression) in an accelerated, fashionable parade and consumption of pure signs.

There are many forms of transvestism, corresponding to different social circumstances. Our society

has encouraged a specific form of heterosexual transvestism, characterized by a fetishistic appropriation of 'femininity' through a narcissistic play with its signs.

3.00 p.m.

MC

Noel Sanders - "Aural Sex - Perfect Match and Midnight Matchmakers"

When the body historical/sexual/productive is narrowed down to a tiny channel - telephone, TV, radio - it is ready for a 'match'. Reduced to everything it says about itself, it awaits the moment of vision by the other which has already seduced it and been seduced by it. The visual then is a remainder: the recognition of what has happened - the aftermath of the voice's seduction.

ADDITIONAL "ABSTRACTS"

FRIDAY EVENING

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Ross Harley - "Looking for a Sound Image"
(Slide talk with music, 30 mins)

The aim of this presentation will be to show and explore some of the relations that exist between a variety of images of rock and roll performers, identity and music. As such it will not be an interpretation of any particular body of representation, that is the images, musics or their combination, so much as it will question/interrogate the particular ways in which they are put together.

A number of these interrogations will figure prominently.

To what sorts of use are representations of performers put?

What place do they occupy in the circuits of meaning, pleasure and use in a variety of sites of Music?

Is there really anything like a 'dominant' mode of representation in rock imagery, and what would be the point of constructing such an entity? Is it merely so that there is something to be subverted? And how would this subversion go in a situation where images, words and music are so intrinsically linked?

What kinds of identity are produced by these different forms and circulations of representation? Does the construction of a performer's identity bear any relation to an audience's?

What sorts of attempts have been made to shift images and photos to grounds other than that of the personality cult?

In what particular way does music and images of bands sit alongside other related discourses: biographies, reviews, interviews, performance, various modes of consumption, or perceptions of politics?

The area covered will not be exclusively contemporary or historical, but will move in and out of a number of other organising principles, as suggested above.

SATURDAY

9.00 a.m.

Mz

David Wills - "Post(e)(s)"

On April 20, 1978, Derrida, writing on crutches, opens a parenthesis which his work thereafter fails to close. This paper is concerned with the translation of that parenthesis, and with attendant problems of institutional discursive boundaries. Language is treated here, after Derrida, as a lapsus, at one and the same time the inscription of the name of the father, and a fall into confusion. And the problematics is thus developed on the one hand through an attempt to translate the literality of a particular event, namely this parenthesis left hanging, and on the other hand through an inevitable detour into whatever relates event, fall, and accident, to the necessity of systems of support, textual or otherwise.

The paper is written in a network of relations which extends from the typographical error to the text in the era of cybernetics, but which is nevertheless intercepted by a subject writing somewhere along the lines of a distinction between academic and fictional prose. And whatever refers therein to an idea called post-modernism, might be seen to signify through a radicalization of the notion and operation of transfer.